

R & B

SCENE

VOL. 1. No. 6. **APRIL 1965**

1/6



SCREAMIN' JAY HAWKINS meets Brian Smith. The reason why we put a photo of our photographer on the cover may never be fully explained, but we do know the reason for the tremendous success of Jay's tour. **SEE INSIDE**

BRITAIN'S LEADING
Rhythm & Blues
MAGAZINE

CHUCK BERRY
JAMES BROWN
LAZY LESTER
HOMESICK
JAMES
WILLIE MABON
SCREAMIN'
JAY HAWKINS

— PLUS —

Record Reviews
Rhythm & Blues Quiz
Readers Letters
The Horror Scene
Say Man

Contents

EDITOR : - - - ROGER EAGLE

ASSISTANT EDITOR :

M. NEIL CARTER

CONTRIBUTING EDITOR :

MIKE LEADBITTER

ART EDITOR : - DAVE WAGGETT

Cover Photograph by the Editor

I love editing this magazine, but I hate writing the editorial! So there isn't one this issue. All complaints will be ignored!

I will just say very briefly that your letters are a constant source of inspiration Please write if you have any criticisms or suggestions—especially if you would like to see any special features in future issues.

Write to—

THE EDITOR—R & B SCENE,
540 WILBRAHAM ROAD,
MANCHESTER 21

Page

3	A BLUES SENSATION— BUDDY GUY HITS TOWN
4	THE BRITISH SCENE
5	CHUCK BERRY IN PERSON
6	LAZY LESTER
7	HOMESICK JAMES
8	JAMES BROWN DISCO
10	SCREAMIN' JAY HAWKINS
11	VICTOR BROX — R & B QUIZ
14	RECORD REVIEWS
16	READERS LETTERS
17	SOLOMON BURKE
19	A NEW SOUND FROM THE NORTH — THE ST. LOUIS UNION
20	THE HORROR SCENE
22	SAY MAN

Published Every Two Months by : R. Eagle, 540 Wilbraham Road, Chorlton-cum-Hardy, Manchester 21, England.

Printed by : Thomas Yates Ltd., Rochdale and London

a blues sensation —

BUDDY GUY HITS TOWN

by The Editor

If your copy of R&B Scene is a day or two late it is because we scrapped some already printed material to make space for the following report on Buddy Guy, originally planned for No. 7.

Now get this — 28 year old Buddy Guy is going to become one of the biggest blues attractions the world has ever seen. His sensational style of delivery, his amazing guitar-playing, and his spontaneous showmanship, once heard and seen can leave no doubt in anyone's mind that we not only have a blues artiste who will carry on the great blues tradition, but also enrich the whole story of the blues in the process.

At the Twisted Wheel on Saturday, March the sixth we saw two sessions by this fantastic artiste. The first was hampered by the perfectly dreadful backing group brought in at the last moment. Even so, it was fantastic. First, Buddy did an instrumental with some great runs, and solo guitar. Next came a blues which may have been called "The First Time I Met My Baby" although I think it was composed more or less on the spot — it was similar to "First Time I Met The Blues," but with altered words. Next "What'd I Say," with some frantic blues shouting near the end. This was followed by an unaccompanied version of "Baby What You Want Me To Do" with lyrics that were something else! After this we were treated to "You Are My Sunshine" and

"Money" — with "Stormy Monday" as the final blues number. All great, even though slightly unexpected. The late-night session was the killer . . . The Soul Agents had arrived and backed Buddy very ably on what was one of the greatest blues performances we have ever witnessed. He opened up with an instrumental as before, then came a rocking blues item which was part "I Can't Lose" and part "Ain't Doing Too Bad." Next an untitled blues during which he really showed us what he can do. He screamed and moaned the lyrics with utterly fantastic guitar support. This was followed by a request from the editor — "My Time After A While." Brilliant. During "Let Me Love You Baby" he banged his guitar on the ceiling, undid the strap, swivelled it around his hips, played it one-handed between his legs, and even played it by kicking it with his feet! Reading this in cold print one might imagine him to be just an extraordinary showman — far from it . . . the blues were present during every second of his performance. The audience, albeit not as full of blues fans as might be, gave him a great reception. Never have I witnessed a display like it, and I'm very happy indeed to be able to report that he is visiting us with his own band this autumn on the Blues Festival 1965.

Buddy Guy as a person is quiet, very deliberate in his speech, and is easy to talk to. Over an Indian meal he told me

about his current band — Jack Meyers — Bass, Gerry Gibson — Tenor Sax, Don Hawkins — Baritone Sax, Clifton James — Drums. On record he has used Otis Spann and Eric Leake, although he couldn't remember the name of the organist/pianist on his latest Chess single "Leave My Girl Alone/You Have To Use Your Head." The harmonica player on "Ten Years Ago" was Junior Wells. His contract with Chess is indefinite, and he should have an L.P. released soon.

The most encouraging thing about Buddy Guy's reception in this country is that such a young artiste, (Buddy is 28), should be received with such tremendous enthusiasm, by the older blues fans as well as by the younger ravers. The blues tradition is in very safe hands when there are people like Buddy Guy around to carry it on.

Talking of the Chicago scene, Buddy mentioned the tremendous amount of good work done by Big Bill Hill, a disc-jockey famous for his support of blues artistes. Buddy said that you could walk into the studio where Big Bill was on the air, hand him a copy of your new record, and have it played immediately. Big Bill would also chat to the artiste, and keep an open telephone line in order that listeners could phone in their views and requests. Oh, for something like that in this country!

Continued on Page 11

THE BRITISH SCENE

LONG JOHN BALDRY

THE FIVE DIMENSIONS

Long John is a singer you either like or loath. One of the most uncompromising figures on the scene, he has found a position in the British blues world that seems set far apart from any other. He certainly can sing, and he can play guitar as well as anyone else, if not better. But he remains a controversial figure.

His appeal is two-fold to those who dig him. Firstly he is simply the tallest, and the most cultured. In other words the complete opposite of the long-haired type, who sunk the image of R&B so low in the general public's estimation. Long John is theatrical, he is unmistakable on stage or off it, and not entirely on account of his height. Most of the deeper-rooted fans I know, don't like him. But, beneath this dislike there often lies a respect, for Long John is all his manner might claim him to be. This brings us to the second cause of his popularity . . . his capabilities as a leader of an extremely fine small band. No-one who has heard the Hoochie Coochie Men can find much to find fault with. Jazz-based they certainly are, and I for one, hope that they will be given a chance to record on their own in the not too distant future.

* * *

Back to Long John. The most impressive thing I have ever seen him do was to sing entirely unaccompanied at Manchester's Free Trade Hall, on the Howlin' Wolf show. There are surely very, very few singers in this country who would dare to do such a thing. Long John brought it off very well, and received an ovation, as he deserved. Other times I have seen him, he's left me feeling that his style of presentation is too much. His voice doesn't need all this arm-waving and eyebrow-lifting, he doesn't have to signal to the people at the back, so why does he do it? The first time I encountered him was in Oxford, I think, 1960, when he used to sing with the local traditional jazz-band. Even then his rich, slightly strangled voice would make people sit up and listen. If one must compare his voice to that of a Negro's, I suppose one must, but it is a voice that is instantly recognisable, and one that should make a really big name for him in the future.

John's taste in music is wide, but possibly his favourites are Muddy Waters and B. B. King. "You're Breaking My Heart" is an established part of his repertoire, and while completely different from B. B. King's, Long John makes the

song do the job intended of it. His approach to slow Muddy Waters numbers is one of careful study, and feeling interpretation. There is no doubt Long John lives his music, and this can be heard on the records he cut with Alexis Korner on the latter's Ace of Clubs L.P., or under his own name of United Artists. A bigger target for the people who can't stand to see white singers tackle the blues he may be, but, even though one may not like his voice or delivery, let it be said that Long John is no nine-day, three-chord wonder who jumped on the blues bandwagon.

The Five Dimensions are well-known to most of the R&B club-going fraternity in this country, but it wasn't until the recent Chuck Berry tour that the general public got to see this promising group. The leader of the group, Pete Hogman, used to play harp and sing for Jimmy Powell before forming the present Five. Louis on bass, and Chick the drummer also had this distinction. The boys are not particularly commercially minded, in fact, probably the opposite. Which group do you know would have

Continued on Page 11

Chuck

BY THE EDITORS

Chuck Berry, it might seem, from reading some of the interviews in the musical press, is a man of few words, a man who might give an eager interviewer a hard time, especially if the questions came at machine gun speed. In reality Chuck is a very hip, very sharp, and very witty talker. Bombarding an artiste like Chuck with questions before a show, or worse, just after, when he has a good reason for relaxing and taking it easy is hardly the best way to get to know him. We met Chuck several times on his most recent tour, and usually sat in his dressing-room, waiting for the conversational ball to start rolling without too much pushing on our part.

"When coloured people get together, there's a piece of soul stretched out on the floor, and every so often someone will reach out, pick a chunk off and toss it around the other guys." Chuck said this between playing some Muddy Waters blues to us backstage at the Hippodrome in Birmingham. It just about sums the atmosphere that happens sometimes, when a group of people in a room all think alike and dig the same music. Chuck continued playing blues for a while — "How does that one go, you know the one," . . . there's two trains runnin', one for the night, the other just for the day?" he asked, when urged to sing yet another Muddy number. We told him the words to "Still A Fool," and

Chuck played and sang. "How about an L.P. 'Chuck Berry Sings Muddy Waters'" someone asked. "Man I'd love to, but would it sell?" We thought it would, but Chuck seemed to think otherwise. Perhaps someday he will be persuaded to record a batch of Muddy's songs. Who knows?

We talked about popularity of various types of music. Chuck said as far as he was concerned it seemed to go in waves. "They'll come to see me one night sure," he said, "but what about the next time? You can't go back again too soon." We were slightly surprised as he continued, "I

Berry

once played a night-club, you know a place for older people. They were sitting there waiting for this Chuck Berry to come on, and when I walked on I sang some of the old ballads, and some calypsos. A little Latin-American maybe. Man, they were surprised, but they dug it all right. "Chuck spoke of his early days in the business. "When 'Maybelline' hit I was on 40 dollars a night, and stayed on that for a few weeks, that was in my current con-

were, as I recall. Well, anyway we got up there, having travelled a long way to get to the Apollo, and when we got our suits on, man they were wrinkled, creased, man they looked terrible." He continued ". . . In the States if you are booked to appear somewhere, you've got to show. If you don't you may not get any work for a long while."

On another occasion we were talking about various blues singers Chuck had come into contact with. "Elmore James was a great friend. He was really liked among the people in the business. I guess you might say my playing has been influenced by him in some way." We mentioned that we thought "Orangatang" sounded rather like an Elmore James number. "That's right, it probably was something like that. When I cut it for Chess it didn't have a title. Some time later this guy comes along with a Chuck Berry record called "Orangatang." Man, I didn't even know what it was! Anyway I've put words to that one now, and it should be out soon."

One of the things which really knocked us out on Chuck's most recent tour was the way he included several blues numbers in his usual stage performance. The big place for this was Sheffield,

— in person

tract. We had to appear at the Apollo once, and we hadn't got any special kind of stage suits you know, so I had some made. Of course in those days I couldn't afford too much, so I got the boys some pretty cheap. Just plain brown they

with "Dust My Broom," "Mean Old World," and "Hoochie Coochie Man." Pete Hogman of the Dimensions was unexpectedly called onstage during "Mean Old

Continued on Page 9

One of the most neglected harmonica players today, in spite of his genius in this medium, is Excello's Lazy Lester. This neglect is mainly due to the fact that what recognition he has achieved has

everyone has a chance to judge, Lester's harmonica sound was as distinctive then as it is today. In 1956 the big break came in the form of the local "record-man" Jay Miller, who picked him up in Baton Rouge to back

enviable position, as far as the deep South music scene is concerned at the very young age of twenty!

Since 1956 Lester has recorded a steady stream of singles for Excello via Jay Miller. Although the gimmick conscious Miller has incorporated saxes into Lester's backing recently, in the main his only accompaniment has been two guitars and a drummer, with the accent on beat. These performances include everything from pure blues to very average straightforward R&B sides, saved only

Continued on Page 9

LAZY LESTER

by Mike Leadbitter

been mainly for the brilliance of his backings for other artistes. Other harmonica players like Little Walter or Junior Wells made the transition from session men to solo performer with a lot of success, but unfortunately Lester never really did. Probably because of his relative youth Lester's voice is still rather weak, and lacks tone and variation. This may be a bad thing for Lester the blues singer, but when he opens up with his harp you hear nothing but the blues! However, good records aren't made by solos alone. I am not saying that all his recordings lack interest; most do, but there are still one or two that are worthwhile additions to anyone's collection, showing great promise for the future if the right material is available.

He was born Lester Johnson in Baton Rouge, Louisiana in 1936, and became a professional musician while still in his teens. He has perfected his technique as well as becoming very proficient on guitar. (Harry Oster recorded Lester playing guitar behind a woman singer in Louisiana a couple of years ago). One of his first professional jobs was with the little combo that backed guitarist/singer Ashton Savoy, another Louisiana bluesman. With Ashton he recorded for the Goldband outfit in Lake Charles, and although these recordings have not been commercially released, so that

his top artiste, Lightnin' Slim. At the studios in Crowley, Miller was so impressed by Lester's playing that he recorded solo as well as signing him as a house musician. Thus Lester found himself in a very



WILLIE MABON

HOMESICK JAMES

Thanks to the rapidly growing SUE label, R&B record collectors, here in England, can at last hear and buy records by two of Chicago's best bluesmen; namely James Williamson and Willie Mabon. Although their individual music is completely different Williamson's roots still being deep in the country as opposed to the more sophisticated approach of Mabon both cater with success for the varied tastes of the Negro populations on Chicago's South and West sides, and people who deserve some attention from this country's fans.

Born in Sommerville, Tennessee (near the Mississippi Border) in 1914, James Williamson is a completely self-taught musician. He plays guitar bottle-neck style, usually in a rather wild and ragged sort of way, reminiscent of the style of his more famous cousin Elmore James, and sings in a very emotional style. The nickname of "Homesick" was given to James after the success of his first record, made for Chance in 1952, called "Homesick." Since 1934 his home has been in Chicago, but until recently his musical activities in the main took place in the South. He usually played with Elmore James's Band until Elmore's death, but also had his band from time to time, and through the years played with the big names of times past, like Robert Johnson, Big Bill, Sleepy John Estes, Sonny Boy Williamson (the original,



himself. Since 1960 he has recorded for Atomic H, Colt, USA, Spivey and Bluesville, and thanks to the wonderful

greeted with a lot of enthusiasm. He must be the last direct musical link with the old Mississippi bottle-neck tradi-

INTRODUCING—WILLIE MABON, — HOMESICK JAMES —

with whom James grew up with), and Blind Blake.

It is only recently that James has established a name for

sounds he produced on these sessions, he became one of the stars at last year's Monterey Jazz Festival, where he was

tion, now that Muddy plays so infrequently, and for this reason I hope we can soon see him in

Continued on Page 18

JAMES BROWN

Courtesy The James Brown Admiration Society and compiled by Cliff Clifford.

FEDERAL

Please, Please, Please/Why Do You Do Me? 12258. Try Me/Tell Me What I Did Wrong. 12337. I Want You So Bad/There Must Be A Reason/Good Good Lovin'/Don't Let It Happen To Me. 12361. Got To Cry/It Was You. 123464. I'll Go Crazy/I Know It's True. 12369. Think/You've Got The Power. 12370. This Old Heart/Wonder When You're Coming Home. 12378.

KING

Hold It!/The Scratch. 5438. Bewildered/If You Want Me. 5442. Suds/Sticky. 5485. I'll Never Let You Go/Baby You're Right. 5524. I Love You Yes I Do/Just You And Me. 5547. Lost Someone/Cross Firing. 5573. Night Train/Why Does Everything Happen To Me? 5614. Parlophone R/4922. Sue WI 360. Shout And Shimmy/Come Over Here. 5657. Parlophone R/4952. Mashed Potatoes U.S.A./You Don't Have To Go. 5672. I've Got Money/Three Hearts In A Tangle. 5701. Like A Baby/Every Beat Of My Heart. 5710. Prisoner Of Love/Choo Choo. 5739. These Foolish Things/(Can You) Feel It. 5767. London HL 9755. Signed, Sealed, And Delivered/Waiting In Vain. 5803. The Bells/I've Got To Change. 5829. Oh Baby Don't You Weep; Pts 1 & 2. (Live) 5842. Please, Please, Please (Live) /In The Wee Wee Hours. 5853. Again/How Long Darling. 5876.

SMASH

Caldonia/Evil. 1898. The Things I Used To Do/Out Of The Blue. 1908. Out Of Sight/Maybe The Last Time. 1919. Phillips BF 1368.

KING

Tell Me What You're Gonna Do/I Don't Care. 5922. Think/Try Me. 5952. Have Mercy Baby/Just Won't Do Right. 5962. London HL 9945.

LONDON E.P.

Prisoner Of Love/Choo Choo /These Foolish Things/Feel It. RE 1410.

KING L.P.'s

Please, Please, Please 610.

Try Me/Please, Please, Please /I Feel That Old Feeling Coming On/That's When I Lost My Heart/Chonnie On Chon/Hold My Baby's Hand/Tell Me What I Did Wrong/Baby Cries Over The Ocean/Begging, Begging/No, No, No, No/That Dood It/I Don't Know/I Walked Alone/Love Or A Game/Let's Make It/Just Won't Do Right.

Try Me 635

Try Me/I've Got To Change/Strange Things Happening/I've Got To Cry/There Must Be A Reason/Why Do You Do Me/Don't Let It Happen To Me/Can't Be The Same/It Hurts To Tell You/Gonna Try/You're Mine, You're Mine/Fine Old Foxy Self/I Won't Plead No More/Messing With The Blues/It Was You/I Want You So Bad.

Think! 683

Think/So Long/Bewildered/I'll Never Let You Go/Baby You're Right/Wonder When You're Coming Home//This Old Heart/Good, Good Lovin'/If You Want Me/You've Got The Power/I Know It's True/I'll Go Crazy.

The Amazing James Brown 743.

Ember EMB 3357 as "Tell Me What You're Gonna Do."

Just You And Me Darling/I Love You Yes I Do/I Don't Mind / Come Over Here / The Bells/Love Don't Love Nobody /Dancing Little Thing/ Lost Someone/And I Do Just What I Want/So Long/You Don't Have To Go/Tell Me What You're Gonna Do.

Night Train Six Tracks Only 771

Night Train/Night Flying/ Hold It!/Suds/Sticky/Scratchy. Good, Good, Twistin' 780.

I Don't Mind/Shout And Shimmy/Tell Me What You're Gonna Do / Good, Good, Lovin' /Have Mercy Baby/ Begging, Begging/Love Don't Love Nobody/Dancing Little Thing/Come Over Here/You Don't Have To Go/Just Won't Do Right/It Was You.

James Brown And The Famous Flames Tour The U.S.A. 804.

Mashed Potatoes U.S.A. /Choo Choo/Three Hearts In A Tangle/Doin' The Limbo/ I Don't Care/Joggin' Along/ I've Got Money/Sticky/Like A Baby/Every Beat Of My Heart/ In The Wee Wee Hours/Cross Firing.

DISCOGRAPHY

Live At The Apollo 826.
London HA 8184

I'll Go Crazy/Try Me/Think
/I Don't Mind/Lost Someone/
Please, Please, Please/You've
Got The Power/I Found Some-
one/Why Do You Do Me/I
Want You So Bad/I Love You
Yes I Do/Why Does Everything
Happen To Me/Please Don't
Go/Night Train.

Prisoner Of Love 851

Prisoner Of Love/Waiting In
Vain/Again/Lost Someone/
Bewildered/So Long/Signed,
Sealed, And Delivered/Try Me/
Feel It/How Long Darling/
Thing In 'G'.

Pure Dynamite 883 London
8177.

Shout And Shimmy/These
Foolish Things/Signed, Sealed,
And Delivered/Like A Baby/
I'll Never Let You Go/Please,
Please, Please/Oh Baby Don't
You Weep/Good, Good
Lovin'.

SMASH L.P.

Showtime SRG 67054.

Caldonia/Don't Cry Baby/
Sweet Lorraine/Out Of The
Blue/Somebody Changed The
Lock On My Door/Evil/Blues
For My Baby/For You My
Love/Ain't Nobody Here But
Us Chickens/Things I Used To
Do/You're Nobody Till Some-
body Loves You.

This is not a complete list. If
you have additional
information please sent it to us
for inclusion in the next issue.
There are, however, not a few
complications in the James
Brown story on record. For
example; "Good, Good,

Twistin'" was re-issued under
the title of "Shout And
Shimmy," "Please, Please,
Please" was re-issued on King
909 under same title. The Un-
beatable 16 Hits L.P. on King
919 is, in fact, King King 635
"Try Me." It is believed that
Smash intended to issue an L.P.
called "Soul And Grits" which
was withdrawn. King let loose
an L.P. called Jump Around,
771, which, in fact was "Night
Train" one more time. King
780 "Good, Good, Twistin'"
is in fact now "Mr. Dynamite."

James Brown's latest single
in the States at time of going to
press is "Fine Old Foxy Self,"
and in this country, "Have
Mercy Baby."

Continued from page 6

at times by the sheer talent of
the session men. His greatest
record was undoubtedly "They
Call Me lazy"/"Go Ahead"
(Excello 2107). It is hard to
say which side is best, they are
both so good. Both numbers
are medium paced, predomi-
nantly featuring a bass-guitar
behind Lester who sings and
plays superbly. As he sings
"they call me lazy, but God
knows I'm only tired . . ."
you're with him all the way.
The only other record made
that could be classed as good as
this is "Lonesome Highway
Blues" (Excello 2230). A slow
haunting blues with Lester's
voice coming over very well, as
the guitar and washboard
backing is kept in the back-
ground. The harmonica which
was dubbed on afterwards,
moans in a very mournful way
throughout. The rest of his

output can be summed up by
listening to Lazy Lester tracks
on "Authentic R&B" Stateside
L.P. They are rather average,
and are aimed at the
commercial market, and that
voice and harp just aren't
given a chance to shine. To
anyone who wants to hear the
best of the rest I'd recommend
"Hear You Knockin'"
(Excello 2155), which is not the
Domino/Smiley Lewis number,
but a very fast item with
changed lyrics. Although this
again is straightforward R&B,
the backing is first rate, and the
musicians really demonstrate
how to get the best out of poor
material. The drumming is
some of the best I've ever
heard on an R&B session — it
really does swing! Then,
"Strange Things Happen"
(Excello 2235), another down-
home blues with some great
interplay between voice and
harmonica, and lastly, "I Love,
I Need You" (Excello 2166), on
which Lester does an excellent
take-off of Jimmy Reed.

Continued from page 5

World" and blew some aston-
ishingly good harp.

The old, tired, argument as
to whether Chuck is a rhythm
and blues singer or a rock 'n
roll artiste was finally settled for
us on his recent tour. Sing
rhythm and blues? Of course
he can, and we have a lot of
memories to prove it. One of
the all-time greats, Chuck must
be brought over at least once
a year. We are looking for-
ward to his next tour with great,
and well-founded anticipation.

THE MAN ROLLS IN— AND BRITAIN ROCKS !

—by *The Editor*

ALLIGATORS—MOJO BONES—SPELLS—SHOTGUNS—AND

Screamin' Jay Hawkins !



SCREAMIN' JAY HAWKINS at London Airport

"We've waited seven years for this!" So said Lenny Gill before paralysing the subject of this article with a barrage of questions. Was it worth the wait? It certainly was! Screamin' Jay Hawkins, the man this magazine helped to re-introduce to this excitement-starved scene, came, saw, and definitely conquered on his recent British trip. Here's why.

Firstly, his stage act quite apart, Jay is a tremendous personality — merely having a cup of coffee with him in his hotel-room can reduce a fan to laughter-stricken hysterics; a full meal in a restaurant can be near fatal The first time we took Jay to a restaurant in Manchester Brian Smith showed him how to produce sound out of a half-filled glass of water. Immediately Jay started to compose a new number! The Indian waiters were panic-stricken, for they only found out at the end of the meal what was happening — Jay having quickly cut the sound whenever they appeared to investigate. As we were leaving we heard the noise coming from the kitchen — so naturally Jay burst in and asked them if they would mind not copying his sound without his permission!

Jay is in his thirties, is about six feet tall, has a very

Continued on page 13

Continued from Page 3

As Rod Crisp of the Falling Leaves exclaimed after the show — "Man, that was too much!" Too much? Oh yeah! But we want more, much, much, more. And we're going to get it. So reserve that seat for this autumn—we're going to have a Blues Festival like never before! Welcome back, Buddy Guy!

Continued from Page 4

the courage to open the second half of a packed concert with a slow blues like "Five Long Years?" It says much for them, that after the initial rude comments from the louts at the back, they usually won the audience over.

Chuck Berry was greatly pleased with them. As he said during a performance in Birmingham, "The pianist don't smile, but he's still our man!" Chuck has, of course used the group to back him on record, the results of which should be available by the time you read this.

As a group, the boys go for T-Bone Walker, Muddy Waters, Howlin' Wolf, and are great admirers of the late Cyril Davies. Geoff, the lead guitarist, and a damn good one, in particular raves over T-Bone, playing not a few of his numbers on stage.

In all honesty we can't see the Five Dimensions making the really big time, but we do think that they will be around for a long while. We like them for the frankness, and hard-working approach to their music. Good luck to them.



VICTOR BROX and ANNETTE REIS

Annette Reis and Victor Brox now represented by Manchester's McKiernan Agency pictured after their wedding. Victor's group now features Dunlop Walters on tenor sax and flute, Danny Okie on alto and vocals, Nigel Taylor on bass-guitar, Richard Dharma on drums, Jacob McNab on conga drum and bongoes. Victor plays organ, harmonica, and cornet, and also sings. Annette sings, plays piano, sax, and guitar. Space forbids the inclusion of all the instruments played by the group, but we counted seventeen!

R&B QUIZ

Stop moaning about the lack of photographs of James Brown in this issue, and have a go at this simple quiz. No prizes because, (a) we're afraid of bribery and corruption, and (b), because we're too damn mean! Answers next issue—if you feel like writing in we'll print the names of the first five senders of correct entries.

1. Who originally recorded "Baby Let's Play House?"
2. Buddy Guy has an L.P. out on Argo with Shaky Horton; under what title?
3. Name two blues singers who have recorded a blues about the great fire of

Natchez.

4. Who is Sonny Thompson?
5. "Shave, hair-cut, six bits" might not mean much to an English barber, but what does it mean to you?
6. Which U.S. record company first recorded Junior Parker?
7. Name a record Rufus Thomas cut with his daughter, Carla.
8. Who was the organist Little Richard brought over with him in 1963?
9. What famous country and western song did James Brown record a year or two ago?



ADVERTISEMENT

ADVERTISEMENT

DIG SPENCER DAVIS ?

Then join his
fan-club.

Write to

81 DONNINGTON HOUSE,
245 MEADWAY,
YARDLEY,
BIRMINGHAM 33

ADVERTISEMENT

Join the . . .

JAMES BROWN

ADMIRATION SOCIETY

Alan Curtis is your man — so write at once to :

95 LOTHIAN ROAD, BRIXTON,
LONDON S.W.9

ADVERTISEMENT

BEN E. KING & DRIFTERS

FAN-CLUB

Write to—

Miss Denise Pledger,
3 Gobians Ave.,
Chase Cross Rd.,
Romford, Essex.

ADVERTISEMENT

**B
L
E
S**

2/-

UNLIMITED *Post free*

**The Magazine for
all Blues enthusiasts**

SIMON NAPIER,
38a SACKVILLE ROAD,
BEXHILL-ON-SEA, SUSSEX

well trimmed beard, wears shades at all times except on stage, and doesn't look much like most of the photos we've seen of him. He made a tremendous impression on everyone he met, for besides being one of the wildest entertainers of all time he is also an extremely charming and courteous man. (Neil Carter's mother, terrified at the prospect of having Jay round to tea, was absolutely knocked out when she met him). Jay is very well-read and will talk on any subject for hours. He is an expert on astrology and was continually predicting great disasters! His beautiful wife, Ginny, accompanied him everywhere on his tour, and made a great impression on her own account. She was even asked for her autograph in some clubs.

On to his stage act. And what a stage act! Apart from the known rock numbers like "Little Bitty Pretty One," "Kokomo," "Please Don't Leave Me" etc., Jay included four of his own songs in his programme. During "The Whammy," Jay's great friend and constant companion, Henry, smokes a cigarette, and emits a cloud of flame near the end of the song. "I Put A Spell On You" is the big one. Jay starts by doing a special war-dance, prowling around the stage with tambourine in one hand, and Henry in the other. Accompanied by rolling drums he stalks across stage as though looking for blood. Crash! Jay bashes Henry over the head with his tambourine and leaps back across stage. One, two, three, four, and in comes the well-known "Spell" beat. Halfway through Jay leaps back with arms outstretched as a vivid

green flash lights up the entire club. As clouds of green smoke roll out Jay finishes "I Put A Spell On You" as only he can finish a song. Apart from his "Yellow Coat" opening number, Jay's other self-composed song was "Alligator Wine," which really shook some of the younger birds in various clubs up here in the North — I mean — dig the opening line "Take the blood out of an alligator!" Tremendous. Personally, I wish Jay had included more of his own songs in his act — "Frenzy" — "I Hear Voices" — "Armpit No. 6," and so on. However when he returns, as he's going to, we'll make sure he does sing more of his originals — after all, there's nobody else who could sing them!

than they did. As far as we know, we were the only magazine in this country to publish any photos of him prior to his visit (in Nos. 2 and 4), and if anyone deserved a build up it was Jay.

All said and done, the tour was a great success. It is rumoured that Jay will be in this country off and on for a long while yet, as possible tours of the continent are being mooted. We certainly hope so, and would like to wish Jay, on behalf of all his fans in this country a speedy return. We can't get enough, Mr. Hawkins, so hurry back!

I must mention here the great work done by Jay's backing group — "The Blues Set." Although totally unfamiliar with his work before

In Memoriam

ALAN FREED

One or two things struck me as being a little odd during his tour. Firstly he did several T.V. shows, on which he wanted to sing live. He had to mime on the ones I saw, and was then criticised for his miming. "The Whammy" must be about the world's most difficult song to mime to, so no-one can blame him for missing a little, but why couldn't he perform live? If anyone can perform live it's Jay! Secondly, why was there so little publicity for him? Surely the people involved in his tour, both Don Arden, and E.M.I. (on the record side), could have managed something a little better

meeting him, they soon welded into a tight, efficient unit; and Jay rated them highly. We hope they go on to achieve the success they deserve in their chosen field.

(In response to some inquiries, I must tell you that Henry's predecessor, Junior, is now deceased. Along with Mr. Gooch he has passed into history. Henry was looking a little off-colour when I saw him last, but that may have been the results of all the hard travelling. So just keep him well looked after Jay, and don't let any more fans try to steal him, as they did in Leigh — we want him back as well!).



**Little Johnny Taylor. Vocalion
L.P. VA-F 8031**

You're The One/As Quick As I Can/What You Need Is A Ball/You Gotta Go On/She Tried To Understand/You'll Need Another Favour/Since I Found A New Love/Darling Believe In Me/She's Yours, She's Mine/Stay Sweet/Somewhere Down The Line/Part Time Love.

A new name here, and a good one. Not all the tracks on this debut L.P. by Little Johnny Taylor are memorable, but the impression is one of great promise. I didn't like "You're The One," and "Since I Found A New Love," but I really enjoyed "You Gotta Go On,"

"What You Need Is A Ball," and one or two others. The arrangements, are, it seems to me, a little too heavy. None quite match up to the brilliance of his great hit "Part Time Love," which could well become a classic, in my opinion. "Somewhere Down The Line" is an unusual song, with wailing harp, plus a full-blooded sax section in support. Definitely an L.P. to play right through both sides before buying. One thing that must be sorted out, and that is, who is the "S. John Estes" mentioned as author of the sleeve-notes ? ? ? ?

On the whole, an L.P. for big-band fans, which might appeal to early Bobby Bland lovers as well.

**Call On Me — Bobby Bland.
Vocalion VA-Px 8034.**

Call On Me/The Feeling Is Gone/Honky Tonk/Cry, Lover, Cry/Wishing Well/Share Your Love With Me/That's The Way Love Is/Care For Me/No Sweeter Girl/Bobby's Blues/Ain't It A Good Thing/Queen For A Day.

Bobby Bland should need no recommendation to most of our readers; we rave about him often enough. This L.P. presents a familiar mixture of rockers; "Honky Tonk", "Ain't It A Good Thing," and powerhouse blues like "The Feeling Is Gone," Bobby Bland satisfies as no other artiste in his field can. He may be a little "civilised" for some of the wilder R&B fans, but his sheer technique and feeling interpretation of even the most ordinary lyrics make him a giant. If you are not yet a Bland fan, please ask to have side one played to you in a record shop. We think Bland is, as far as this country is concerned, one of the greatest unknowns ever to emerge from the rhythm and blues world. We fervently hope that he will remain unknown to this country's record-buyers no longer, and equal his American success here. Vocalion are issuing a lot of his work in various forms, and this should indicate confidence. We've been confident ever since we heard our first Bland record. We hope you feel the same way.

**The Best Of Elmore James.
Sue L.P. ILP 918.**

Dust My Blues/Fine Little Mama/The Sky Is Crying/Shake Your MoneyMaker/Anna Lee/I'm Worried/Stranger Blues/Rollin' and Tumblin'/Look On Yonder Wall/Happy Home/Bobby's Rock/Held My Baby Last Night/

Done Somebody Wrong/Make My Dreams Come True.

What a tremendously interesting and rewarding L.P. this is! Hardly a poor track — and much that is representative of some of the finest music ever cut in the Blues/R&B field. We shouldn't have to recommend this one — just get down to your record shop and buy it. Tracks we dug most — "The Sky Is Crying" — "Rollin' And Tumblin'" — "Shake Your Moneymaker" — "Anna Lee," but then we dug them all The only thing we didn't like was the inner sleeve which disintegrated on the second time of use — but maybe that's just because it was a review copy. No, we can't find any complaints about this record — we can only urge you to buy it.

Just Got Some/That's No Big Thing. Willie Mabon. Sue WI 331.

The follow-up to "Got To Have Some," and it's more or less the same. Good piano, effective organ, and slightly dubious lyrics. There's some nice drumming on this one. Flip is competent but nothing outstanding.

Let's Stick Together/Kansas City Twist. Wilbert Harrison. Sue WI 363.

Again, good piano, if slightly muffled. Fairly heavy dance beat with a weird instrument wailing away in the background. Flip is exactly what one might expect — a crashing twist beat set vaguely to Kansas City lyrics. Nice for collectors.

Set A Date/Can't Afford To Do It. Homesick James. Sue WI 330.

Essential for blues collectors. It must be said that Sue are doing great things in this field — which other company would

release material like this by a comparatively unknown artist? We didn't think it as good as his great re-make of Robert Johnson's "Crossroads," but all the same, one to get for your collection.

Roll With Me Henry / Good Rockin' Daddy. Etta James. Sue WI 359.

We repeat — a collector's item. Not one for public consumption here at all, mainly because it's so very dated. (Mid fifties). There are plenty of people who dig dated rock sounds — we do — but we can't see this one selling outside the specialists circle. (How about Etta's "Tough Lover" for a future single?)

Got The World In A Jug/Wake Me And Shake Me. Victor

Brox and Annette Reis. Fontana TF 536.

Here's the man who got through five organs and one electric piano in four days! Unfortunately he is not featured with his band on this, his debut recording, but is backed by session men. Victor's wife, Annette, sings very well, although perhaps a little nervously. Top side is a smoothish commercial effort which could sell very well — flip is more in our line, and shows great promise. Victor Brox has a wild band, and if this record brings them more work, I'm in favour Whether you buy this record or not, take a listen to them next time they're around your way.

ADVERTISEMENT

**WE'VE HEARD SOMETHING NEW—
SOMETHING GREAT**

**THE
ST. LOUIS UNION
HAVE YOU?**

***We can't make you like them through
an ad. — but we can ask you to hear
them — you'll rave as we did when
we signed them . . .***

**(We are M.T.S. Enterprises Ltd.)
Tel. Manchester EAST 1915**

L READERS T T E R S

Write to :

**The Editor, R & B SCENE,
540 Wilbraham Rd.,
Chorlton-Cum-Hardy,
Manchester 21**

Dear Sir,

Thank you very much for your wonderful magazine. It is very hard to get any information on R&B in Czechoslovakia, and we are unable to buy any R&B records here. However, there are fans of this music in my country, but we have to rely on Radio Luxembourg and Caroline to hear any music. I like very much old songs from Big Bill Broonzy, Snooks Eaglin, Sonny Terry and Brownie McGhee, and Muddy Waters. I am an admirer of Spencer Davis and Georgie Fame, on the other hand for their wonderful work. I would like to correspond with fans of R&B, and exchange tapes, and obtain advice on what to buy like magazines or records because I cannot obtain anything in this country.

Frank Srba, Zizkowa.
641, Prelouc, Czechoslovakia.

Dear Sir,

I believe that I have all Booker T.'s records which I list below. Could you tell me if I am right, as I wish to collect all his records. "Green Onions," "Jelly Bread," "Plum Nellie," "R&B With Booker T" Vols 1 & 2, and also his L.P. Can you tell me the address of

his fan-club. Also have you any information on L.P.'s by Link Wray available in this country?

Yours Faithfully,

R. Collins.

80, Hillcrest Rd.,
Thorpe St. Andrew,
Norwich.

You have all the records issued by Booker T. in this country to date, but there's a new one in the States — "Can't Be Still." If you dig Booker T. you'll probably like the Mar-Keys as well. If you have all their English releases try to get their "Last Night" L.P. on Atlantic 8055, it contains some brilliant organ work from Booker. No L.P.'s have been issued in this country by Link Wray, but there is an E.P. "Mister Guitar" on Stateside. Most of his U.S. L.P.'s on Swan or Epic are a little disappointing. As far as I know Booker T. has no fan-club as yet, but write to Jes Pender, 10 Leinster Square., Bayswater, London W.2. He's been campaigning for more recognition of Booker T. for a long while, and would probably be able to help with any enquiries.

Dear Sir,

One or two records I think readers may be interested in —

firstly "Slumber Party" by the Van Dells on Stax 145, a must for all Booker T. fans. Secondly you mentioned the Imperial Wailers L.P. in an early issue — this L.P. is great but not up to the Golden Crest release standard; best track "Frenzy."

A question I'm sure many readers would like answering — what is the quickest and safest way to import U.S. records? I've tried various British agencies with varying degrees of success.

Yours

Stewart J. Parker,

Gatesgarth,
2, Sherfield Ave.,
Rickmansworth,
Herts.

Thanks for the info. The question of importing U.S. wax is a one I can't answer too directly, mainly because I'd get shot by record shops that import the stuff in this country! I usually deal direct with an American record shop, especially for brand new stuff on major labels, which often comes cheaper than any other way if the shop in question operates a discount. I recently received ten 45's, all on Chess, Checker, Stax, or Wand, for eleven dollars, via air mail. They were also insured! I believe I paid about fifteen shillings customs duty on them.

*We can no longer
guarantee you a copy
of our first issue —
but we have a supply
of other numbers.
Sent by return for
1/3 per copy from
the address on page 2*



SOLOMON BURKE

person. Say on the next Folk Blues Festival?? Anyway, get those records of his and see what you think

Now to the man who's always "Got To Have Some," Willie Mabon. Unlike Home-sick, Willie has usually stuck to trends, and the boogie pianist who made "Worry Blues" for Chess in 1952, can't be compared with today's polished performer of the very suggestive songs, which really suit his leer and rather snide voice. In Willie's case records are a bad judge. In spite of all, he is still a man who can sing a great blues, and play some really rolling piano, echoing the influence of his early barrel-house days in his home town, Memphis, where he was born in 1925.

Having acquired a rudimentary knowledge of piano, Willie left Memphis, and arrived in Chicago at the age of sixteen. Here he furthered his studies, encouraged by Sunnyland Slim, and at last got a contract with

Chess. The flip of "Worry Blues," "I Don't Know," was a big local hit and Willie continued to record for Chess until 1956. In 1957 he recorded for Federal, before his illness removed him from the scene for a couple of years. His enforced absence harmed his career, and it is only now, thanks to the

regular record successes on the Mad, Formal and USA labels, that Willie has regained his lost popularity.

The poor quality of many of Willie's records over the years have caused him to be largely ignored by English collectors, but with the increased demand

Continued on page 21

CUT NOTHING FROM THIS ISSUE OF R & B SCENE!

Just send us 10/6 for six issues, and we'll add you to our mailing list. Please print your name and address clearly.

Write to—

R & B SCENE, 540, Wilbraham Rd.,
Chorlton-cum-Hardy, Manchester 21

ADVERTISEMENT

**HARD DRIVE
SOUL - PAIN
VICTOR BROX
BLUES TRAIN**

—A NEW SOUND—

Yesterday I tore up an article I had written on the St. Louis Union. Why? Because I had written it having heard the group only once, and then under poor conditions. Since then I have heard them properly, and while I raved in my previous article, I intend to do so doubly now.

FROM

Look, when a group of six musicians, all aged under twenty, start to produce a sound like this something has got to be done. In my opinion they are incredibly advanced, considering the short time they've been together. Their music has more drive and soul to it than almost any other comparable group around, and I'm not being over-patriotic here. Their names — Tony Cassidy, (singer), Dave Tomlinson,

(Hammond Organ), Keith Millar, (Guitar), John Nichols (Bass Guitar), Dave Webb, (Drums), Alex Kirby, (Tenor Sax). Their music is arranged around two things. First a

THE ST. LOUIS UNION

union between sax and guitar, an unusual alliance and one that produces a great sound. Second the driving organ of

THE

Dave Tomlinson. They have a large range of numbers — the ones I liked best were "Turn On Your Lovelight," "Woke Up This Morning," "Every Day I Have The Blues," and

"Get On The Right Track Baby." As far as I could tell their arrangements are copied from no-one, and their sound was fresh and clean. Their ideas are very praiseworthy, and judging from the kind of reputation that they are achieving locally, it won't be long before the rest of the country has a chance to dig them too.

The main reason I like the St. Louis Union so much is that they love their music, and bow to no-one as far as trends are concerned. They are, in fact, helping to create a new trend — one of well-arranged R&B that can be danced to, or listened to with equal enjoyment. Please give them a listen when they hit your area — I'm sure that most of you will agree with me.

NORTH



THE ST. LOUIS UNION

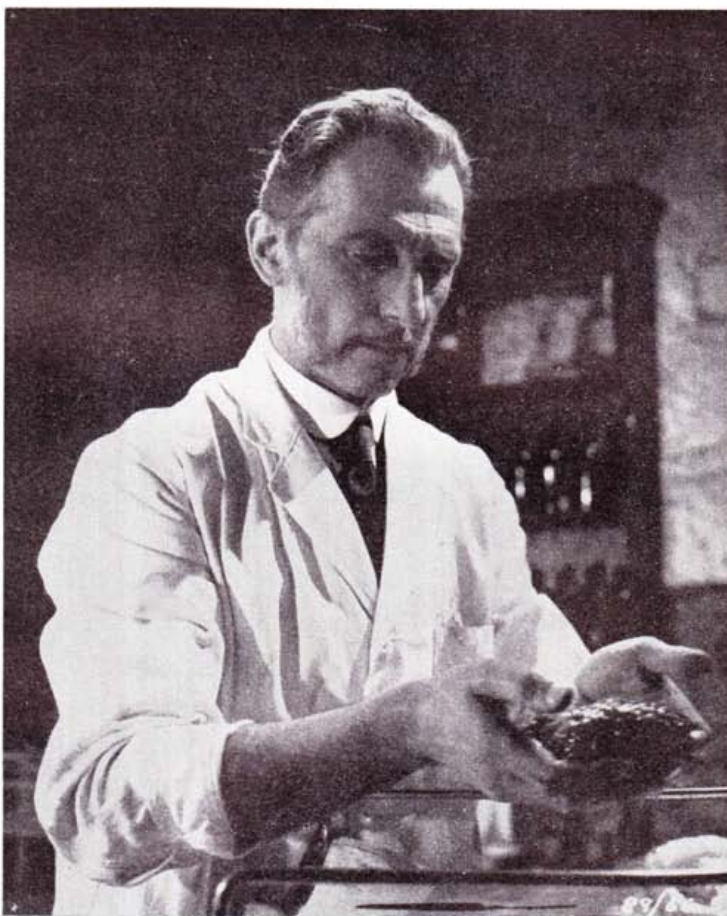
The Horror Scene

by **THE COUNT**

Christopher Lee must be top candidate for the title of "King Of Horror Actors," how about another vampire role, Chris? If you haven't seen Vincent Price in American International's "Tomb of Ligeia" yet, you must — it's brilliant! Boris Karloff disappointing, however, in "Black Sabbath" Next Lee/Cushing feature — Rider Haggard's "She" Beware whoever was responsible for casting Allan Freeman and Roy Castle with Chris Lee and Peter Cushing in "Dr. Terror's House Of Horrors" as many must be after your blood Two of Vincent Price's biggest fans — Screamin' Jay Hawkins and his wife, Ginny High time Hammer's "Dracula" came round again Richard Matheson's "A Stir Of Echoes" recommended for filming; by the way his "I Am Legend" overdue here Hammer reported to be filming Dennis Wheatley's "The Devil Rides Out" we can only hope this is a fact Worst horror film of 1964 must have been "Horror At Party Beach" after seeing "The Crawling Hand" we realize what an excellent record "The Bird's The Word" by the Rivingtons is to be strangled by Rumoured to be wanted in London — a girl willing to be crucified, upside down, naked Many thanks to A.T.V. for showing Ray Harryhausen's "Beast From 20,000 Fathoms" — could this be the start of a run of old horror/sci-fi movies on T.V.? Boris Karloff's T.V. series inconsistent

Present Sherlock Holmes series on B.B.C. very welcome Pye Records please issue some John Zacherle records "Famous Monsters" magazine shows a shot from "The Masque Of The Red Death" picturing a girl being sacrificed

. We can't recall how this could possibly fit the story, and we didn't see the shot in the film — so where does it come from? Must get back in my coffin now my dears a curse on these shorter spring nights! **THE COUNT**



PETER CUSHING examines a brain in
"The Gorgon"

Photo courtesy Columbia Pictures

R&B SCENE No 7

will include—

*a special survey on
the Chicago blues
scene by Mike Lead-
bitter . . .*

*Articles on BUDDY
GUY, WILLIE
MAE THORNTON
and BEN E. KING ..*

*A BOBBY BLAND
discography... Many
more photos including
a great shot of*

*LITTLE RICHARD
from the film "Mister
Rock 'n Roll" — plus*

*THE
MOONGLOWS,
LaVERN BAKER,
and*

*LITTLE WILLIE
JOHN . . .*

*And some articles
and features as yet
not settled . . .*

**The only way to make
sure of your copy is
to order it!**

*(P.S.—SOLOMON
BURKE and
T-BONE WALKER
are going to be
included as well!)*

Continued from Page 18

for top class artists, and also the fact that Sue have picked out some of his best sides, I'm sure that in time he'll become yet another big R&B name in this country. Give him a try.

Both artistes have new releases on Sue in this country, and we look forward to having more.

ADVERTISEMENT

a tremendous
BUDDY GUY
DISCO
in
BLUES UNLIMITED
No. 19



FATS DOMINO
HOW MUCH LONGER
MUST WE WAIT?



SAY MAN

All told Jay's reception in this country brilliant despite little advance publicity we would like to wish Dan Coffey the best in running Jay's fan-club, but would like to point out for your benefit, Dan, that we do not run a "mod" magazine! Where you got that idea from we don't know, but nothing could be further from the truth although we still maintain that Otis Spann is a better pianist than Little Richard! One or two grumbles here about recent record releases Slim Harpo tracks on Stateside L.P. probably the worst things he's done — on British Chess yet another L.P. with Sonny Boy's "Don't Start Me To Talkin'," and yet again we moan about poor publicity for Bobby Bland, considering the quantity of his records available Which R&B singer has "This machine Kills Folk Singers" printed on his guitar? Bo Diddley dept; Screamin' Jay encountered the former leaning against a wall in Washington, near a club, playing his guitar, and

chatting to a bird. Upon enquiring as to whether Bo wasn't supposed to be performing at the club, Jay was told to go in and listen — sure enough, there was Diddley blasting out of a speaker Bo had a radio attached to his guitar! Little Richard appeared at the Apollo not long ago with his band dressed in guardsmen-type busbys Can we persuade EMI to release more Phillip Upchurch records? We don't know who "The Count" is, never having seen him in daylight, but this paying him in pints of blood has got to stop! Another Jay anecdote while abroad in Los Angeles Jay was walking down a street when he came across a guy being dragged away by the fuzz for burning down three houses — as this took place the happy character sang the bit — "I ain't gonna worry my life anymore" from "Worried Life Blues"! Need we wonder further where Jay gets the inspiration for some of his songs Mike Leadbitter

campaigning for more recognition of Big Walter Price — we are awaiting review copies of his records on his own label, should be good Tape of Son Richard combo shows healthy R&B appreciation in Canada — we wish them the best Was it really Graham Bond's idea to cut "Tammy"? Lenny Gill squeezing information out of an artiste is something to watch! Art editor Dave Waggett just back from the States, where he visited Carl Perkins. Says he was asked to give a lecture to a local high school on British "pop" groups!! While in Chicago Dave 'phoned Hubert Sumlin, but had great difficulty in getting to the club where he was playing — owing to the fact that the taxi-driver refused to take him Apparently there are two clubs called Silvio's in Chicago, and Dave was directed to the wrong one he never got to Hubert after all! Bo's "Hey Good Lookin'" brings back memories of Gar Bacon's immortal "Marshall, Marshall" — if any reader has the latter for sale contact us at once British Chess label reminds us of the old 56-57 style London label "Scratchy" by Travis Wammack issued here on Atlantic with hardly any reviews or publicity — we dig this weird sound Bull-

moose Jackson now runs his own bar in Los Angeles, and plays there with his band three or four times a week

Chuck Berry's latest L.P. contains many surprises — we condemn wholeheartedly the fact that the Five Dimensions were not given credit for their work in backing Chuck on some of the tracks — what is the reason for this? Why can't we have a T.V. show for R&B fans, run on similar lines to the old "Six-Five Special" perhaps, with no miming, plenty of air-play for blues L.P. tracks, and a compere who is more than just a smooth-talking crowd-pleaser? We think there would be tremendous support for a programme like this The Esquire Club in Sheffield is great — on a visit there a few weeks ago we heard a very good selection of records indeed, here's one club where the "mod" influence has not ruined appreciation of R&B We love Muddy's new one — but why that awful sax solo? The Howlin' Wolf L.P. is long overdue

From *Blues Unlimited* we learn that the Modern label is being re-activated having signed B. B. King, Ike And Tina Turner, and Lowell Fulson

Percy Mayfield very underrated here, we'll be doing a feature on him soon John Lee Hooker should do nothing but folk-blues on his next tour we think — after all, he is one of the greatest artistes in this field; he told us himself that this is what he wants to do. O. V. Wright a new name on the Backbeat label — could be a guy to watch; his "Don't Want To Sit Down" shows promise must go now and collect more swamp water for our supply of alligator wine—see you next time.

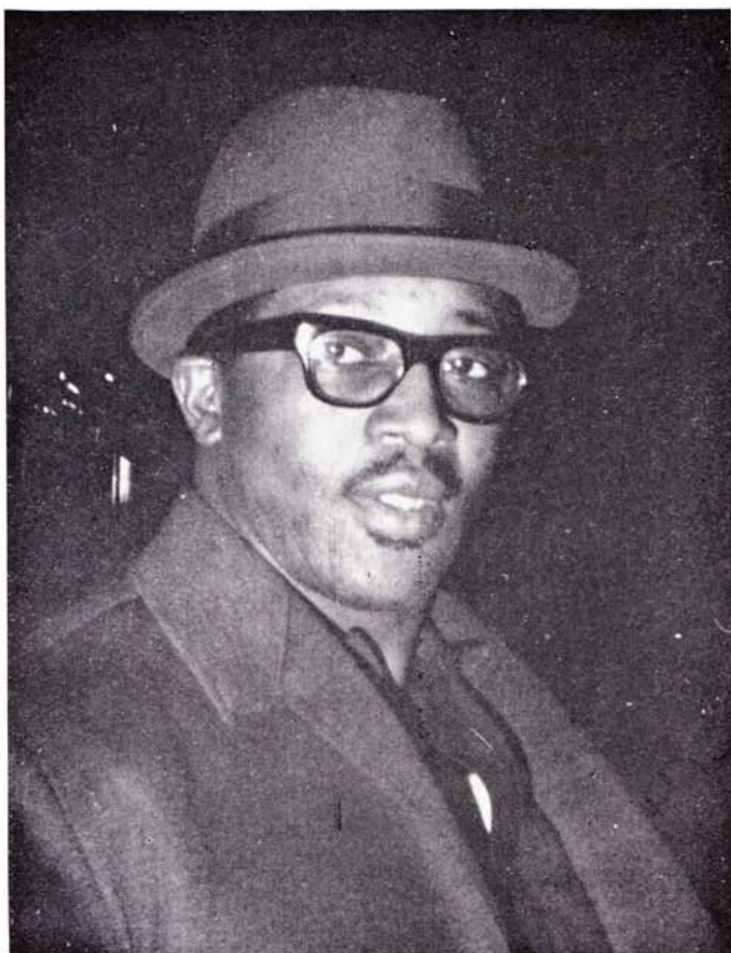
ADVERTISEMENT

PHOTO DEPT . . .

Brian Smith now has a whole stack of photos of Screamin' Jay, as well as his usual list.

Write to

54 Shayfield Drive, Manchester 22



BO DIDDLEY

The Twisted Wheel

presents

RHYTHM & BLUES

OPEN NIGHTLY

7-30 p.m.
to
11-0 p.m.



SATURDAY

7-0 p.m. to
11-0 p.m.
and
12 midnight
to 6-30 a.m.

Brazennose Street, Manchester

(off Albert Square)

FORTHCOMING ATTRACTIONS

SPRING PROGRAMME

T-Bone Walker

Spencer Davies

Graham Bond

Zoot Money

Long John Baldry

Alexis Korner

Jimmy Powell

The Five Dimensions

John Mayall Bluesbreakers